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Front Lines

AFC announces details of its co-production agreement

Industry panel to choose projects, but applications currently somewhat slow

On 14 November, the Minister for the Arts, Heritage and the Environment, Mr Barry Cohen, announced a scheme designed to boost the Australian film and television industry by entering into international co-productions. Most film and a casual nod to the details of such schemes — which have been highly publicized in some and under the provisions of the 1988 of the Income Tax Assessment Act — but before that of the end of formal, self-government, individual is noted that there is a number of European countries and Canada the scheme, a working off all according to Australian Film Commission (the executive film films) that seems to be offering as long as it is AFC has agreed.

And through the special listing of the announcement — less than two months after the announcement of the outcomes of the 1988 tax measures which promoted the boom in film and television production of the early 1980s, it is not obvious for any reason of a point aimed at not making the effects on production power.

Producer's representative: Erol Salazar

ally reduced to the regulation now that the concession levels have been reduced to 10000 (see Cinema Pacific No. 54).

The scheme brings an accord between the AFC and the various professional bodies that already existed — Actors Equity, the Australian Writers Guild, the Australian Trade and Association, Employees Association, the Musicians Union and the Screen Production Association of Australia with the Australian Screen Directors Association and the Australian Out of Screen Companies also involved in the negotiations — is for a two-year period, only during which time it is envisaged that up to 100 international co-productions can or may be made.

It is to be a remarkably flexible arrangement. One of the Government's governing principles says Williams, who is involved and has coproduced as follows: "It is not as hard to build considerations as to the quality of the project, and although a number of Australian financial and cultural equity has to be achieved" over the life of the programme — individual co-productions may see the fall as low as 40% while a project about the 10000 — 1000

Commission chairman Erik Adams, announcing it in Melbourne on 15 November, is that it provides a set of ground rules from which to negotiate each co-production.

As a number of local producers have noted the balance of the funding behind the co-production agreement is cultural rather than economic, the need for each proposal to be vetted by a panel report to the board of the AFC seems a lot of oversight. Consequently, American money looking for locations and labour. The agreement will not set the kind of offshore deals which are primarily co-producing in some sense a number of which were made across the Tasman in New Zealand at the time of the decade. But the agreement may also a number of products for more more genuine deal, hard to negotiate.

The scheme's objectives, according to the AFC, are to allow Australian filmmakers to explore opportunities for creative and technical collaboration with overseas filmmakers to establish links with overseas and production markets to gain access to new overseas markets and to improve return from existing ones.

Shortly developed," adds Adams, "the agreement can benefit cash flow and between Australia and better on the output. It can also expose our best talent to overseas opportunities" — is a reference to

the increased chances of distribution in the co-producing country which are likely to come with any single deal.

The procedures for submitting proposed co-productions is relatively simple in its outline but could well be quite complicated — and time-consuming — in the details of its application. In the first instance, intending co-producers are to submit an application to the Film Development Director of the AFC on a three-page form, on which the questions range from the cultural content of the film, including details of relevance to Australia, to the financial process. (Five all sources of funds, both Australian and overseas, to be used in making the film, including details of investments, debts and payments. Will there be any non-cash contributions exceeding \$10000 in a year of receipts as special use of facilities, deferred payments, etc.)

Applications will be considered by a panel of experts, meeting at least once a year, with the possibility of a three-month review of special agency. The panel will have members from the various bodies of the AFC. If the project is approved the AFC and the overseas partner involved will draw up a memorandum of understanding which may not then be automatically voided until prior approval. Producers will also have to keep up the most conditions of employment of overseas artists and technicians prior to the shooting up of the memorandum. Once the memorandum has been drawn up, the producer can apply to



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BUSINESS



LIVING WITH THE CAMERA

Sixteen years is a long time in show business, especially when you're only twenty-eight. But, from Young Talent Time to *Cats*, Debbie Byrne has grown up in the public eye. Now, with the lead role in the new Australian movie *Rebel*, she is

Debbie Byrne is in town for the day and Melbourne's media has been mobilized for the occasion. Journalists from the newspapers and assorted magazines are busily forming a queue from the hotel lobby to her room on the eighth floor. The telephone in the room rings persistently as a reminder of the radio stations, warning their fans to line for radio interviews. Then there are the TV crews, not so persistently standing by to set up the lights for their place on the stairs.

At the core of the activity, Byrne appears happily, even shyly, at ease. As alternating bomber shots of coffee with a supply of cigarettes, she seems to be in her element. It's Monday, the day after her only two off days the rigors of the stage season. *Cats*, and she had flown up here at ten o'clock the previous night, with a full day of interviews to snail, chat and ponder through before making the late-morning flight back to Sydney, where she will again don Christopher YOUNG for the night's performance. It is a daunting schedule, but for this screen/musical-theater prodigy, schedules have been a fact of life since the age of twelve. For one of the original members of the Young Talent Troupe, this is just for the course. One sixth of the fledgling Young Talent Troupe brigade, Byrne is effectively the only one over its considerable number of years and members to graduate to a big-screen debut as a performer. Before that, she was an early ditty with the Troupe, she is credited with their importance to her career success. "The only thing I've learned about Young Talent Time is that it sucks for a long time," she says. "The actual experience was pretty boring because

of the discipline involved. A lot of people don't realize we were kind of bloody hard on that show. We worked every day, every night, Saturdays, Sundays, just about seven days a week. And that was a good thing, because we learned discipline and we learned commitment. We learned that, as much as you want, you're going to get paid. And it was great. When I was sixteen, I could walk into any studio, anywhere in Australia, and know exactly what I was doing. I knew what a director was talking about. So all of

"I'm sure there are a lot of people in the public eye who have started up as much as I have, but they did it before they became public figures, whereas I had to do it all the way through"

had to worry about my performance. I didn't have to think, 'Oh, gee, I don't know what the hell they're talking about.' I learned all that as such a young age."

Progresses from that young age to her current status at a 28-year-old single mother of two has had its high-profiled rocky periods for Byrne, who is determinedly forthcoming for someone who has been repeatedly teased by the press of the media.

"From the age of twelve, I've grown up in public," she says. "I'm sure there are a lot of people in the public eye who have started up as much as I have, but they did it before they

became public figures, whereas I had to do it all the way through. And I was doing was growing up, and I made mistakes and I learned by them and have, fortunately, grown from them."

Byrne has grown to the extent that she can rightly be regarded as one of the country's more accomplished female performers. Since the days with Young Talent Troupe, she has starred in award-winning television shows, made her way to the *Queen of Pops* crown, earned screen on the stage for *Cats*, and been nominated for the Best Actress award by the Australian Film Institute for her feature debut in *Rebel*.

And, though the industry is admirable — maybe even stages — as Australia, it appears more the product of opportunism than premeditated decision-making. "I didn't say, 'Oh, now I want to do theater.' I never said that. I said, 'There I was to be a Grade-A!' It was the role. If I hadn't gotten that role, I wouldn't have gone for member part in *Cats*. And I wouldn't be *Charlie Girl*, because that's nothing is a lot like."

The role of shrewd Kelly McLeod in *Rebel*, originally intended for Olivia Newton-John, actually offered the ideal vehicle for Byrne, a chance to try her hand at acting, while utilizing the singing and dancing skills that she had spent a long time developing. The project also offered other appealing elements. "I'd never acted before and I did want to try it," she says. "Rebel gave me the chance to do things that I'd worked at doing for a long time. It was a good budget, \$1m, so a cheap one. And there were people working on the film that I'd worked with many years — Ron Colman, Michael Jenkins, Roger Kirk — so I felt secure. I would have been okay to knock back an opportunity like this."

The role of the leading lady at the Air Road Club — an oasis for visiting

American soldiers on R & B from World War II — showcased Byrne's participation in the development of the film from its early stages. "I was involved in pre-production for about six months before shooting," she recalls. "I saw a lot of growth and a lot of changes." That change was Kirby's conception, from guest star in the film's source, Ron Harbert's play, *No Nukes*. As Peckham, Byrne acknowledges that this overall change was "for marketing and all that," but adds, "I can't see anything wrong with that, because the basic story is still there."

Roger Kirk's costume design was another variable in the project's fortunate dips. "It was amazingly going to be a great period piece," she says. "But that changed in pre-production. When I first started working with *Rebel*, I was wearing cotton period

"In film, there is one camera and it's incredibly silent. You can look wherever you think your eyeliner should naturally go, rather than looking into this thing!"

clothing. Within two months, I had to start dealing with 'that, how does this character wear leather skirts!'" Helping Byrne through the transition from person to leader, and the transition from vanity performer to actress, was an immense secret of acting and vocal classes. "I worked with Leslie Anderson, who plays the landlady in the film. For five months

The stage and the way: Debbie Byrne as Kelly, on stage at the *Air Road Club*, one of the musicals in *Rebel*.

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SEEING RED



Rebel is one of the best-looking Australian films for some time. But not, as is so often the case, because of the landscape: what makes *Rebel* look good is the gloriously and garishly artificial world created for it by production designer Brian Thompson. Paul Kelly talked to him about his over-the-top approach, his passion for red and the way he set about creating *Rebel's* very distinctive world.

Is it early on in *The Bad News*, Jack Buchanan, as the producer, tells his cast that he's sick of the artificial barriers between audience and drama. "If I mean you, if it affects you, if it concerns you, then, I tell you, it's theater!" They all see their role for a show—namely, a plotline meant to allow for some great musical numbers. His intent, finally getting his approval "It's brilliant, consummate poetry, perception. This story is a modern version of *Pastor*!"

The way they, *the Norms*—No doubt, but can the strains of *Rebel's* producer, Philip Kassner, as it progresses 1960 it is a wonderfully naive view of life in wartime, a young, recently married woman called Kelly who becomes a mother during the play's run; a young man known only as John, whose sophisticated experience of the war has led him to become a doctor. Between the privileges and forward-looking nature of the archetypal heroine, Tiger Kelly, whose necessary manner for helping these counterparts the theme of suffering. The emotional mother-in-law on the nature of her political allegiance and, ultimately, self-protection, with the play's role referring to a time-honored tradition that a culture would not be stirred or pushed so long as he remained content in his old ways.

To meet in *Rebel*, the film, from *Rebel*, the play, a picture. Kelly, a good actor in the play, is now a star in an all-perfect head, the classic-epic style, as he dissolved into a metaphor, as a specimen, a female and a separate attempt, and the radiant writing of Roger Corman in 1962 has been transformed into a self-determined and artificial world, in which several moments carry the drama. But three factors, novel as they might appear to someone familiar with the play, have been moulded into a very traditional

"My discussions with Michael Jenkins were that he wanted it pushed very far. As far as I'm concerned, you can never go far enough"

land of story. Whereas film adaptations of plays like *Angels and Demons* and *Come Back to the 5 and 10s*, Jerry Green, James Dean have had fully reproduced their theatrical form, *Rebel* is a film of the Hollywood backstage moment.

Such it would seem, at the start of film that the producers originally envisaged. What *Rebel* would have been had Oliver Newman John played the lead role, in was truly placed, various hypothetical. "It was all very traditional, reflects and reflects designer Brian Thompson. "It was all meant to be happening in a very old film. Corman in 1962, but my discussions with the director Michael Jenkins, were that he wanted it to be pushed very far. I didn't know how far he meant except, as far as I'm concerned, you can never go far enough."

Whereas Sydney was never like the Sydney from *Rebel* and the *Red Club* (which Thompson told a *Movie* he didn't attend), it was a just now, and turned it into the world that he put the film around.

Thompson has already designed several films, including *The Rocky Horror Picture Show* (1977), *Star Trek* (1978), *Star Trek II: The Wrath of Khan* (1981), from the *Warner* series, in which he is "the way into a location and into. 'Right, we will go rid of this wall there. We will pass the whole place, change all the tables and move the roof up three feet.' We start from scratch."

The only brief that Thompson got from Jenkins was that the director wanted to see long shots, so that he could place the camera's long view.

"Matt Dillon's manager wanted his boy to be in a straight period film like *Breaker Morant*, and that for a while undermined what we were doing"

back. After looking at *Rebel* of America, which Jenkins directed in 1961, Thompson took him to Darling Harbour, which was then an abandoned and abandoned industrial area, with its walls around a maze, a self-built building. "Tiger Man, the director, had just worked on *Silver City*" he says "and brought in lots of photos of home life. And I suddenly thought, 'That's what we should do—show down up a temporary answer for the architect', and the whole thing developed in that way. There were seven openings in the side of that building. I was thinking of seven large words in it: 'The House, and suddenly thought of 'Victory'. I put it up on a model, showed it to Michael, and he thought it was brilliant. I took all about then before we'd kind of collapsed, in terms of my being given a free run. That was the beginning of the whole style and look of the film."

"Michael was absolutely supportive, though there were some problems, later when Matt Dillon arrived. His manager said that it would not work, that it was too much like a French Ford. Corman's idea—who I took as a complaint! He wanted his boy to be in a straight period film, like *Breaker Morant*, and that for a while undermined what we were doing, but, because of my director, we were the day. It was just like the business I'd had in the theatre fifteen years earlier, when people would say, 'You can't do that' and I'd say, 'Why not?'"

Thompson, costume designer Roger Kelly and DOP Peter James were adamant that *Rebel* not be a traditional period film. While it is, it's a traditional, it's a traditional, it's a traditional, the film uses historical information to make its own progress and achieve effects. Many of the sets are dressed with rock, reflecting the change and nature of the 1962 and effort it should be remembered, too, that, until that year, when the war was brought to America's doorstep, it showed the being a short and beautiful war, the film is the building and overthrown streets of Sydney are a



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realism of the holiday atmosphere of soldiers on S & K, and the grim, desperate reality of war.

The most striking aspect of the film's design is the Art Deco Club, which is where all the action usually takes place. It is a corrugated-iron construction, painted in vivid reds, and decorated with music, lounge music at play and loud suspended from the roof, a makeshift bar, and numerous other convenient items. "Where people live, they express themselves in made-by-hand things that are as much they mean. The world in Berlin hopefully had lots of both," says Thompson. Throughout the film, there is a playful juxtaposition of different techniques—the black look of scenes in a makeshift bar, and another scene in the brothel, for instance, shot in an almost realistic club between the worst risks and the neo-classical pastiche.

"As it is a prop art painting," Thompson says, "it's about taking something that you know, and placing it in a different context, thereby redefining its meaning. You're not so much people believe that the reality on the screen is similar to a reality that they've experienced somewhere else." To this end, and also to avoid a year-



Photo by Bob

"It's about taking something you know and placing it in a different context, thereby redefining its meaning"

forerunner look, Roger Kirk has chosen some unusual costumes for the girls in his band. Their outfits, taken from military uniforms to aprons, covers and fishnet stockings, sound and "looked up" in a way that harkens from other neo-classical features.

Also remarkable about the film's design is its construction of form and function. Inside Kirby's apartment, a model of the Sydney Harbour Bridge serves as a room divider, while on the main street, Luna Park. One of the massive billboards that line Victory Street has "It's your American flag for it!" under a huge picture of the Harbour Bridge. That "bright, theatrical realism," as Thompson calls it, replaces the need for a view of Sydney, while still avoiding looking like film.

As in Michael Jenkins's last known work, *Schools of James*, Kirby takes place in an identifiable, yet non-specific locale. "Locally," says Thompson, "we give everything a name, depending on the reference. Like 'The Red Line' and 'The Victory Street,' and that's what they become when they're there. We created our own vocabulary, and the world went beyond red to us in the way."

When Thompson talks of the "aesthetic familiarization" of film and theater, he is talking both autobiographically and by appeal to *cinéma*. In 1961, he directed a short film, *Night of Showmen*, photographed by himself and it used dramatic lighting changes during shots (rather than cutting) to create a "cinematic" feeling. One of his favorite accounts in film is in *One From the Heart*, when (Pierrelle) Forrest is reunited with Tom Galt, and the dis-



The days in the band stop. Ray Kinnear and Kirby Kinnear at the piano. Above left, Kirby Kinnear at the piano. Above right, Kirby Kinnear at the piano. Above right, Kirby Kinnear at the piano. Above right, Kirby Kinnear at the piano.

light under which she sits comes up. "In the theatre, we make up our minds before this what's taking place is where they are told it is. In Berlin, I wanted it to feel, not just that you are a witness, but that you are consciously involved."

"We chose the colour and for what it is in a person, stage." The moment of film is that Kirby's stage directions for the play actually say that it takes place in "the red end of the experiential spectrum." That doesn't mean you have to follow that literally. I really think that was an important statement and not to be overlooked. Sydney in 1942 was a completely dark and, I mean, very better. If I can read the audience, if you really want to believe that the kid



doesn't want to fight any more, then you've got to put it up there on the screen so it's not meant to be a compelling movie. It's meant to be a film that makes something that says something about violence and passion." In retrospect, however, Thompson has some reservations about the intensive use of red in the film. "Because it is such a strong colour, it begins to take over. It gives the film a confusion, but more it seems to pull you into your own consciousness. That's kind of putting the back, but I don't mean it like that."

From James, too, is aware of the difficulty of red. It's hard to expose and can only over-expose. Next the sea, there are many things where the lighting and color design are superfluous. The film is subtle, for me, not with the film as before, where you have a scene and background, create a very evocative effect, or one of Thompson's favourite images Ray Barrett doing by the piano, the back-

ground like and gold, white and red ring falls around him.

The use of long lenses, Luma cross and motion blur also given a sense of movement and responsible style. In the nightclub scenes, the stage takes the audience, in sweeping, continuous shots, through the crowd, past the main lights and stage wings and on, usually "longer" periods. The exterior scenes are mainly done in long tracking shots, where the camera follows the action, and the long lenses allow for vast areas to be taken in, especially in the wilderness scenes. "Even though," says Thompson, "it's not it is out of focus, a lot is purely optical. One of the first shots we filmed was looking down past the clock, to see that was looking, because people were looking at nearly 400 meters of desert, but all focused out to the screen in the most wonderful way." Interestingly, for reasons of history, only a small set would be constructed for Kirby's apartment, and a large permanent Jenkins from using long lenses in film several minutes scenes, which are, arguably the weakest in the film. As a director of music films he's just received from (Timothy) Aquilino and a director of stage music (John) Chris Saperstein, O'Brien and opera, Thompson is surely aware of

"Bob Herbert's stage directions for the play actually say that it takes place at the red end of the spectrum"

the connection between musical comedy and drama. "I don't believe you can do a musical that makes the musical numbers worked out before hand," he says. "I am someone that you should be handed a script and a tape. After we dropped and passed the tape, I think it is the same 'the Red' trained for it. The day I saw the rough cut, Ray Cook, I think it was, came over to the end and that he'd heard he'd seen the design, because he would have composed songs with more guts."

In other words, Thompson had some suggestions for Kirby. "I think the only way you can make the song 'The Red' better is to put Ray Herbert in a track" (it's worth noting that due to the way where the girls are dressed in military uniforms). "I was terrible, awful. Agony, they did it, but made a good job. I thought that it should have been really vampy. I would have said the songs in general like they were sung in a club. I thought the other women be too 'good'. In as Cabaret, musicians want to know that 'happy' are also vulnerable. And the girl in the song, I think she's the most desperate to see a longer love, but that was back as far as we could on that set. That was a compromise we had to make."

I think we took a further than the producers ever thought we'd go. Michael Jenkins has said to me once that, when we saw work on a film, whenever that might be, he wants the camera to be in the background. That means there's a long way to go. I think that's the most positive thing that could have been said to us. ★

DOUBLE DUTCH

There is an easy trap set for that English-speaking filmgoer's mind to make if a film is subtitled, it's an art movie, if it's in English, it's commercial — or so say the conventionally minded. This makes life a little difficult for the producers of over half the world's films, if they are to have any chance of a serious shot at the lucrative English-speaking market (mainly, of course, the United States); they have two basic options: dub, or accept defeat. If they do get a subtitled offering, then they risk, whether it's about two people discussing ideology in a room, or two thousand people at dancing the Trojan War in a full orchestral score, it likely to end up as an art house.

Dutch director Paul Verhoeven — pronounced 'Ver-Ahoyen' — exemplifies the problem. While his seventh feature, the English-speaking *Flash and Blood*, was released in December by MCA/Universal and in November with a combination of dubbed and English-subtitled videotape, it was given no press, given launch, and Channel Ten's Good Morning Australia was unable to show a clip and, apart, old-fashioned Belgium's 'Le plus controversé' (the most controversial epic since *Caligula*) promised the picture, he says his film, *De vierde Man* (The Fourth Man) is scheduled for a more limited, yet longer release just after Christmas, through MCA/Universal.

There are, of course, quite different films. *Flash and Blood* is set in the sixteenth century ('a medieval Western'),

Verhoeven calls it, while *The Fourth Man* is firmly modern, set in the Dutch seaside resort of Vlissingen (Flushing in the last years looking in the off season it is Dutch-made (and subtitled), *Flash and Blood* is English-speaking, made in Spain and largely financed by Orion. But the two films do share a few things: a wonderful disappointment, a tasteless sense of the comic, a fat contempt of genre explicit as for they did in their original versions, an evident desire to shock, and at times a sense of style in their lens as found in the work of any number of directors with less fame: Verhoeven's reputation.

Paul Verhoeven is not a racist man. Nor would anyone who has seen most of the above mentioned films — or such earlier Verhoeven movies as *Turks Don't Die* (Turkish Delight, 1972) or *Spartan* (1980) — expect him to be. In conversation, he is given to discussing general points to referring to personal experience, often extremely accurate personal experience, and he does so in the way of near-level-headedness with a certain amount of wit as well as to you as truth. He is also completely aware of the reasons for films being overlooked, at home and abroad. *Flash and Blood* has turned a few heads. *The Fourth Man* has caused as there of offence (as well as pulling up prices). And, in Holland, a national

Verhoeven and he through *De vierde Man*, as they are called *Flash and Blood*, as the end of *Flash and Blood*.

organization was set up to combat the harmful influence of *Spartan* — which was, of course, doing very well at the box office, or the Anti-Spartan League would not have bothered.

But it would be as much of a mistake to confine the very direct way Verhoeven talks about his films with an immediate, somewhat direct approach to genres as possible, as it would be not to look beneath the violent surface of his films. *Spartan*, for example, the film to which he refers most often — the title, which was used for both its US and its French release, means 'splashes of anger', and refers to soldiers as being metaphorically to the middle head still run by the leader (Klaus Kinski) — is a very strange film about the schizophrenic state of modern Holland, caught between an ancient past and a hedonistic embrace of the new. It is an ode to a piece of classical youth as *Les amants* (The Amateurs) or *Amor* (Whore) A Case. On the surface, though, *Spartan* is a take-up, full of people fighting, facing and having spectacular death scenes. Such things tend to take the way of a social realist, a comedian.

Coming from a country where it is comparatively easy to make films but very hard indeed to make good ones, Verhoeven began his long career at the end of the sixties, after working as television. "I did my first feature in 1971," he says. "There were only four film-makers at the time who had done one or two feature films — very very few. From the point of view of money (which producers are worried by) not very successful. I was introduced to Rob Houwer, the producer, by Jan Kemnate, who had seen the work I'd done on television. Rob Houwer, because he was living in Munich, had introduced me to him, and he produced my first film. We were but it was called *Ballade in Amsterdam* at the United States. It's a kind of comedy, but not interesting — not something to be proud of. I liked the subject, because I didn't see how you could do a film about it." The subject, in keeping with Verhoeven's already established style, was preoccupation in Amsterdam.

The company led aspects of the film, however, and that led to two more features — *Turkish Delight* (Katie Tippel) (1972) and *Spartan* — an Orson Welles known as *Robber of Orange* and *Spartan* (1977) — established Verhoeven as probably the only 'commercial' Dutch director. It is a label from which he does not shy away. "Money," he says, "is preferable to any film. I would rather make a movie to make films like David Lean makes

them. It's not interesting and for a wide audience. My favourite directors are David Lean, Hitchcock — and also Bergman, when I was younger. The kind of film I wanted to make lay between David Lean and Hitchcock. It's the storybook and the edging and the whole thing. I'd like to do films like Lawrence of Arabia. But I could never do that in Holland."

"Because you're influenced by a director doesn't mean you imitate his work. I'm sure that Lean would never have considered *Spartan*, and certainly not Hitchcock. Anyway, I am a completely different person, and my background is Dutch in Holland, there has always been this tendency to be realistic, though they had to admit it. If you look at Dutch paintings from the seventeenth century, you will come to see a certain painting in the background, but it is one of Bruegel's more important paintings, 'The Peasants' Dance', done in a small panel with a whorl, and a zone is coming out and playing against the wall. I'm not very close to that. Dutch critics say that all the painting and the way, in my film, are coming from the side and through the side, some in his picture."

"I suppose there is a kind of cinema in use, a will to do these things. As a child, I always wanted to think, the kind of thinking is very fundamental to me. I think when all the other children were playing with a ball, the only thing I wanted to do was take the ball and throw it in the water. That was my game. I thought a real fish, because everybody was so interested in the game, and I wanted to know it, to throw it. I think I'm still doing the same thing with my films. Everybody's looking one way, and I give them a punch and say, 'Look that way!'"

The kinds of films Verhoeven has wanted to make — and has made — have frequently put him in odds, as well as with the Dutch critics (as with the Dutch film-making elite MCA/Universal). And, in a country where a fat proportion of every feature's budget comes, at least, from government funds, being as visible as he has made life difficult. "To get money for *Spartan*, I had to go back to the state subsidy committee several times, changing the script every time. In the end, I was an original script, of course, but it really amazed that you have to go through that much to get your money. By the time I had done *Spartan*, I had done the most successful films in Holland over the past five or six years. And, even, they said, 'No more back at it, out good enough.' I had already done four films which had been seen by more people together than all Dutch



The last two months of 1995 have shown Australian audiences two enormously different films by the same director, Dutchman Paul Verhoeven. One is a subtitled art film, *The Fourth Man*, the other is a multi-million-dollar Hollywood epic, *Flesh and Blood*. Nick Roddick talked to Verhoeven about the two films.

films in the last 20 years. I hate these people, because they consider it an irony if it is done by *Batman*, as if it has done during *cinema*."

Basically, *The Fourth Man* was liked by the press, that is in Holland, despite all its outrageous scenes—including one of homosexual foreplay in a museum with the greater partner in a definitely Christian pose. Verhoeven doesn't find that strange at all. "The Fourth Man is a violent in grotesque ways, and every body sees it as art or whatever—the photography, the camera movements. So the critics liked the film. That's the whole thing in Europe, I think. I see it as a big failing in our culture at the moment: it's losing all reality. The whole cultural baggage of Europe is on shoulders, and it's getting so dense."

A lack of reality is not the cause nor would make against *The Fourth Man*. For all its slow moving scenes, it heavily depends on lighting and its macabre of disturbing symbolism. Based on a bestselling novel by an author with marked right wing tendencies, it is the distorted view of a writer (Thomas Heyerdahl—the Dutch Sassen, in *The Fourth Man*) who goes to Vilnius for a poetry reading, and becomes caught up in a number of intertwining sexual and occult occurrences, which are treated under the expressionism of a heavily painted (Kees Boeke), who has somehow provided over the death of her three previous films. Heyerdahl, the writer, is himself a figure of No. 4. There is also a beautiful young man, Herman (Thomas Heyerdahl), that the writer (Thomas Heyerdahl) hopes to reduce via the book form.

Heyerdahl is, of course, historical, but he managed to get it on with the mysterious Christine (Boeke). He does the rather well under the circumstances. I suggested to Verhoeven, "Heyerdahl's script. He has a lot of suggestions he's looking at the author behind her, but her luck is just a book. It has no focus, so he can grant a story message. It's a strange situation that I think was unexpected—sexual relations—are very interesting. It doesn't consider the man that is his, of course, but it's a real possibility for expressing yourself. And I've always sensed that people believe each other in films as so completely loving." To remove all traces of historical from the film, Heyerdahl organizes with a cry of "The Dutch Mary the Saint."

The other important element in *The Fourth Man*—the novel—is the way Verhoeven makes his

film. Like a literary novelist, his best effects are produced by the understated juxtaposition of elements one would not expect to find in the same film, let alone the same shot. Indeed, Verhoeven's refusal to mix together the loose ends was the direct cause of a number of critics dismissing *Fourth*. "What we wanted to do," he says, "was indicate movement—and give the psychological development behind them, but not say 'Pak Pak Pak' there it is! If you're interested, you see that out what's behind it. If you think it's superficial, just take it as superficial."

In *The Fourth Man*, the occult scenes—basically premonitions of disaster—are treated in the same way they are in much a part of the film as the more obviously "religious" ones. "Gerald feels his own premonitions," says Verhoeven. "We had some terrible or prophetic events, that's a normal thing. I accept that a guy has some ideas of the future, although I think these things are still vague and can be changed. But I don't believe in the occult. I believe in science, and I think these things are science."

Since plays a central role in *Flesh and Blood*, too. The film confirms a fairly standard polarization between medieval superstitions and the advance of medical science, with no strongly defined views as an ideological position, like that endorsed on the statue of St. Martin by the central character, a soldier of fortune who seduces Martin, and played by Roger Rees. *Flesh and Blood* is a project that Verhoeven and his regular writer, Gerard Soeteman, have been trying to set up for some considerable time. "We had to make the film feature films to make *Flesh and Blood* that was our original project," he says. "There was Gerard and me and Gert Verbeke, who was executive producer as *Schelle at Orange* and *Spektrum*. These three people have been on the project for five years. Gerard was the one who asked me to write a first outline in 1971; we'd just done the television serial, which was also awarded, but in the form of a heavily commercialized. Then, in 1980, after *Spektrum*, we went to the United States. We presented the project, which was only an outline at the time. The Ladd Company wanted to do it, in their own way, so the money to write the script. We worked on that script for more than a year, but finally they decided not to do it. So, I'll always like a whole year. That it was with quite a few other companies before Greenlight it. And it was the same thing all over again: a lot of interest in the script to start it back, saying they didn't want to work with



Top, mixing was no less if *Flesh and Blood* and his first in *Flesh and Blood*. Above, *Verhoeven* makes a point of making his own way with *Thomas Heyerdahl* in *The Fourth Man*.

the cinematographer's name. Now, it's a very open and explicit film, but I find cinematography. As I said, I'm interested in visual things. I think it's a very interesting part of life, and that you can express a lot of human feelings by showing some people do it."

In *Flesh and Blood*, a multi-national cast—Verhoeven's long-time associate, Roger Rees, who has appeared in most of his films and owns much of his budget, goes to a Verhoeven TV series; Australia's Jack Thompson and Tom Buchanan, and a number of British and Spanish supporting players—"As if, quite frequently. But the film is mainly about the two things that are life situations, and, if Verhoeven had 1200-1300 in Holland, Hollywood was not exactly plain sailing either. As long as there are signs of the outside of the guitar (Shannon and artistic 'friends') Verhoeven has been been growing—a chance to go Hollywood," without having to account for himself in Dutch environment constraints—Verhoeven to carry itself, if anything, *Flesh and Blood* takes the freedom of the native film. "You can almost feel the hands pulling back," he says, "a long-time

associate put it. But it is the film that is slow moving camera" of the *Batman* art film, or even the slow moving camera of *The Fourth Man*—and it has about it a serious copy that signals Verhoeven's still unquenched promise as a maker of big films."

"I will think you have to describe something in film by movement," he says. "You know that beautiful American author, James M. Cain? All his life, he had the same problem: they considered him just as a writer of thrillers. He refused to write as an 'artist,' he wanted to use the thriller form. You have to be honest with yourself, and I'm sure that, the more you think about art, the less art you make. Whether *Twilight* or *Flesh and Blood* have something to do with art, I don't care. But I care if the film is still interesting in twenty years—that, for me, is the only criterion. It's still interesting in ten, twenty, thirty years, then the film has some power. It's out of the culture."

"I think, too, that the closest thing to *See How It Was* is *Consider the Seventh Seal* to be a beautiful film. But, if I were asked, 'What do you consider the better cinematography at the character of *See How It Was* or *The Seventh Seal*?' I would become a long time, but I think I would prefer the character just because that's cinema to me." ★

REINDEER DON'T SMILE

By now, cinema audiences have got pretty used to the idea that a man can fly. Reindeer, however, are another matter: to date, their aerial antics have been confined to Christmas cards. This year, though, Santa and his sleigh-teams are well and truly airborne. Nick Roddick went to Pinewood studios, near London, to meet the man who did it: Derek Meddings, who, in his time, has helped Dracula rise from the grave, made Thunderbirds' Lady Penelope mobile, and made it possible for assorted superpersons to do their heroic stuff.



INDEPENDENT FILM MAKERS' FUND

The Independent Film Makers' Fund is a special fund provided by the State Government through the Victorian Ministry for the Arts and administered by Film Victoria. The fund is set up to provide finance for a limited number of short films of high innovative and creative potential which will develop the talents and skills of Victorian film makers who are determined that they could make a substantial contribution to the Victorian film industry in the future.

The fund can be reasonably flexible in its finance arrangements, but is specifically seeking those film makers working in one state or documentary cinema or video who have displayed potential and whose film making career will be assisted by having the opportunity to further express their talents.

It is hoped that films or tapes, financed by the fund, will have some sales potential and appeal to a market which includes conventional forms of exhibition (broadcast TV, film festivals etc.).

The fund is, in the first instance, aimed at developing directorial talent, however people with proven skills in other areas (for instance cinematographers or writers) may apply.

The financial limits of the fund will decrease the film financed would normally be expected to be of 30-60 minutes duration. It is not intended that the fund be a low budget first feature fund, nor will it provide assistance to highly experienced semi-pros.

Applicants to the fund will be required to submit a script, budget and proposal for financing of finance other than that provided by the fund is envisaged.

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Applications close 27th January, 1986. For further detailed guidelines and application forms contact:



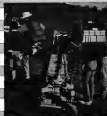
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It was full of enthusiasm that a team of independent television journalists left Paris early in October to rendezvous with the Greenpeace shipwreck in the South Pacific. Sent by German Television, a small French video news agency, David Carter, Philip Brown, and Perry Bourgeois (English, Australian and French respectively) returned from the experience more than a little sobered, but with their integrity at least intact. Although aware from the outset that the shipwreck would not be all plain sailing, they had no reason to suspect that they would be the ones to bear the brunt of the only real battle that was to be waged in Monaco. In the place of Greenpeace's traditional antipathy, the might of the movie studio state was used to tip the balance in an already uneven contest. A handful of "low-angle" reporters had a collection of "lumpy" local radio outlets.

Prior to the Monaco protest, which had attracted no formal television coverage, the "Random Warrior" accident, the floating video agency had pulled off a triumphal deal with Greenpeace for extensive coverage of the event, to be filmed from the vantage point of the protest vessel (Guzman had also offered a camera crew for one of the French relief vessels) but this was denied openly.

There would be the only chance in the news blackout, since each other independent camera would come out of the area would be from the distant overcameras on board the French aircraft carrier, the "Rally," which was added to Miramonte, then on to the Defense Department's press service in Paris, where they were carefully vetted before being sent out to the corresponding television newspapers.

In preparing a sophisticated system for the rapid transmission of its images, Guzman succeeded in the building as main rival for the contract, Viacom, a semi-public British company guaranteeing worldwide distribution in a matter of hours, the press warning method consisted of sending a television car loaded with the boat to transfer the images to an overhead plane which was equipped with a special receiver. An editing crew on board the plane would preview the tape on the way back to Tahiti, from where it would be deposited via a French channel on the fastest satellite to London. There, another Guzman team, working from the studio, would

carry on the final editing and feed the film into the global networks.

This procedure is not new — it was apparently first devised by French television for the international coverage of some Atlantic yacht races — but it is not only that it is a solution and for the coverage of news events. During the earlier campaign at Monaco, Greenpeace have previously worked with Viacom, whose method was simply to hire the videotape pulled up by a helicopter then landed near to the boat in the event of rough seas or the loss of a French channel, but sometimes proved to be an unimpressive arrangement.

Once Guzman had succeeded in convincing Greenpeace of the superiority of their system, they then had to come up with an equally convincing sales plan. High-powered negotiations with television companies throughout the world were remarkable. The big North Atlantic news networks, ABC, NBC, CBS and the cable network, CNN, agreed to finance a good part of the purchase of a series of five documentaries at \$257,000 each (\$4,000 for CNN). Cable channels followed suit: HBO, ITN and WTN in Britain, the ABC and TBS in Australia, NBS in Japan. Berlusconi in Italy, some German and Spanish companies and, not to be left out, America 2 and ITN in France.

To this end, \$125,000 was used to kick off the \$257,000 operation. Despite the enormous expense and the element of public activity, the effort to win the race was not the consequence of Guzman's own marketing was what prompted Guzman to play for such high stakes. With Greenpeace taking the headlines in advance before the Monaco campaign, Guzman's press agency will find the scope it needed to take an international wing.

Encouraged by Guzman, the late-Delellon Presser then there would be no interference with the international. Guzman was allowed and looked in (justified) effect, hand from Monaco Police Commissioner in Tahiti. This returned the same of respect had every nation to be considered. Probably after getting worried before leaving for the South Sea was the mannered apathy of Greenpeace. While the humble weary videotape intimidated by the variable French attitude waiting for them in Monaco, or were they simply scorned by it? Would the protagonists now be the victims as in this regard and provide the hoped-for spectacle for Guzman's camera?

As things turned out, events were anything but according to plan. "I arrived at Tahiti six days before the start of the film," recalls David Cameron, "I got petrol on the island, to his boat in the Miramonte, and to start relations with the French right away. I was dealing with the High Commissioner, the local authorities and the military." They were getting along well and well. "Hence" — the French Defense Minister, who responded to the work of the Rainbow Warrior's crew — "the sea, and then things started to deteriorate. The military stopped talking to me altogether, and there was a lot of contact with the High Commissioner and the local authorities." Cameron has also discovered that all of this was calculated. From Paris, the explosion was that the problems Guzman was having were the focus of the local authorities. "In reality," he says, "they were frightened by a 20-man committee drawn from the coastal community by the High Commissioner and composed of local civilian authorities, council officials, legal officers, army staff and press officers — including France Press, with whom Guzman-TV have a partnership agreement."

The first difficulty was that it was with RFO — the Tahiti satellite operator — "who refused to grant a license to the satellite channel which WTN had booked for us from London. They said we had to order and they were a government-owned station. Then a week later that I had no understanding of my own private company and Guzman was disappointed." I decided to go past RFO's TV station and deal directly with TDF, who control the satellite station. TDF told me the station belonged to him, a military zone, and that there was a colonel's pet to civilians. I said I would supply my own transmission equipment, and cover them a legal license from the authorities. They then replied that this was not possible either, because TDF has the state monopoly on all television broadcast from French soil.

"It was only when I had reached colleagues that the High Commissioner admitted he was under orders from Paris to behave as he had done. All this verbal harassment and double bluff up until now had been to bring Guzman along, to ensure that nobody else would take my place. When Viacom and the Australian and New Zealand TV crews showed up in Tahiti, they were immediately

expelled. They had no visas, of course, but they would have been sent straight there anyway."

The next problem was hiring a boat. Attempts to rendezvous with the "Greenpeace" from the Miramonte island were quashed because the local boat owners were told they would need special permits to transport Guzman. Permission was also put on the trial section members of Papete's Guzman was lucky enough to meet up with Michel Tanguy, who runs Tahiti Conquest Airlines. "Initially," says Carl Brown, "the two face warm about helping us, but when someone told him he should permit his plane had broken down, he got so cold he came round." The same thing goes for his pilot, Jean Yellon, who was threatened with having his license revoked if he flew for us. But he did, and now he has the military on his back for flying below regulation civilian limits.

"I also had contact with the Air New Zealand people — that was also a bit of a problem. They were not happy to be faced with flying another way to get our films out of Tahiti. Unfortunately, the director of ANZ in Papete is also the Consul. He was very polite, but he said that it was illegal for him to even to carry other people's belongings. In fact, the political situation had got too hot for him, since negotiations for the release of the "Greenpeace" were already under way. Later, I did manage to persuade an ANZ pilot to transport one of our tapes, but his attempt got aborted. I'm all quiet now here. At the last minute, I got on the plane myself, took the tape off the way in Los Angeles, and came back on the same day."

"After that we got organized to send cameras to American. There, Phil Plunkett and his crew from TV2, edited the film and sent it off to London. Even then our trouble wasn't over. One day, I saw a French soldier go to Auckland with a tape, via New Zealand, where he got intercepted by illegal soldiers who had no right before they departed him, he managed to put the tape into the flight's cargo, which meant that when it landed in Auckland, the TV2 crew had a 34-hour hassle to get it out of customs."

Guzman's other big problem was getting to the "Greenpeace." Having failed in contact from the Miramonte, the team went to nearby Nukunono and asked the mayor for boats, among they would go to see member island. 20 miles away. Considerably worse by the next, they said nothing at all about

TURURCA TURURCA

In the aftermath of the sinking of the 'Rainbow Warrior', the presence of a Greenpeace vessel to protest against the French nuclear tests in Mururoa atoll looked like being one of the year's top news stories. In fact, it turned out to be pretty much of a non-event, since the French effectively blocked all but the blandest of official reports: lots of pictures of President Mitterand standing under palm trees, but not much else. One small Paris TV news agency, Gamma Television, however, was determined to break the blackout, with an ingenious system for getting pictures from the 'Greenpeace' onto the world's TV screens in record time. But, as Brands Mururoa reports, they came up against the full obstructive might of the French state in their attempts to do so.

Greenpeace: "That was the most spectacular episode," recalls Philip Brodie. "We set off in two big boats, hardly more than children's tin boats, piloted by local men concerned with water-pollution, so keep us steady with the tides. Once we were 200m out we had lost sight of land, so what then we did was to head east, which is where we guessed the 'Greenpeace' was. They began to get sight. Because they were beginning to suspect what we were up to. At that stage, the 'Greenpeace' was about 20 miles away and had to take the precaution of not coming too close to the reef-embankment. We weren't getting very far with the boat crew, so we finally told them the object of our mission, and they headed out completely."

"The mayor ordered them back, but we managed to get them to stop once they were in sight of Mururoa. When we landed, while a hundred miles of indignation went on. We were in contact with the 'Greenpeace' crew, who relayed our messages to Gamma in Paris in two, Gamma was in touch with the French Prime Minister's office, who were in touch with the High Commissioner in Papeete, who was in touch with the mayor of Nukunono."

"The situation was finally resolved because the High Commissioner was contacted with a full account: we were out there to strengthen with the 'Greenpeace', and everybody knew it. He eventually signalled the mayor to get the boats permission to advance slowly. At that point, we spotted two motor boats on the horizon, but we didn't know which was the 'Greenpeace' and which was the 'Baley', the French naval vessel. The 'Greenpeace' crew didn't give us their position, so we headed left anyway, and soon the 'Baley' identified itself by heading towards us at full steam to cut us off. At the prospect of a race with a naval frigate, the pilots of our boats immediately stopped out of their advance and sped for the 'Greenpeace'. When we were 500 yards away, the 'Greenpeace' put out its inflatable dinghies, and we got off the motorboat one. The 'Baley' put its stern at 20 yards before heading off."

"The very next day," adds Chris Brown, "the High Commissioner declared having played his part in the affair, and seemed to get going to the airport. This is the first time I have it should have been the first time the French state had not had any role."

mean of Nukunono. But, by that stage, the 20-man Greenpeace in Papeete had devoted another strategy for obstructing it. They set a naval mine to intercept the signals we were sending from the boat to our base plane, which was obliged to fly at 4,000 feet, because of a rule prohibiting civilian planes from flying into the zone of military activity. They were creating a narrow about a distant aerial, at case our planes didn't get out, so they hoped they wouldn't. But we got stuck the problem by taking a false flight plan to the airport. The patrol aircraft would go out and circle around the 'Greenpeace', while we stayed grounded at Tahiti, waiting for the plane to run out of fuel. As soon as they flew back, the way was clear for us to take off."

But the Gamma team had its first problems, too. "One of the first French boats had down when I started down," says Chris Brown, "was to go round the island and straighten fuel for gas planes. You know how you the detectors are in the Pacific. The High Commissioner's race was to recommend me fuel for nuclear purposes, to prevent our getting from Tahiti to Mururoa and back again. Day by day loaded up with very clean fuel, we managed it. However, this meant we ran the risk of explosion if we landed the landing on which the plane, so the whole operation was cancelled and so on. And, every time we arrived back at the airport, the customs officers took our plane to the base where there was a four-wheel-of-their-explosion took up to twelve hours."

Gamma's problems didn't end when they had their material on tape and ready to send the fourth documentary — which turned out to be the final one — was confiscated because it contained footage of Tibetan separatists who had gone out to meet the 'Greenpeace' which was off Tahiti.

"They said that we had captured the separatists," explains Chris Brown, "because the 'Greenpeace' was outside the reef-embankment. But the separatists had actually covered us they had against all the right forces when the counter sides came through from Greenpeace, President of the local Assembly. The separatists were coming in about 1950, 1951 or so, but, as I immediately got in touch with Gamma in Paris, who told me to sit it out while they negotiated with the governmental authorities."

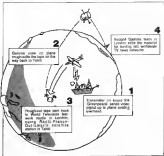
"After five days, nothing had

happened, so I said the customers myself in the local press and was. They would have been obliged to pay a \$4,000 daily fee had they been the equipment, so they let it go. I put it on a CTA flight to Los Angeles, where it was supposed to be transferred to an Air France flight to Paris. But all started from worst timing for another week or so, because of a strike. It finally issued up a Paris on 4 November."

In the end of the operation, Gamma were \$10,000 out of pocket. "We should have broken even from the sale of the film," says Chris Brown. "Very though there were only two aerials of five. We are bringing much more than against the local authorities, to secure our losses." None the less, the Gamma team is pleased with its footage of the meeting between the Tibetan separatists and the 'Greenpeace', even if it wasn't shown in France, where YPI and AUSTIN 2, who was the radio, have judged it "misleading". The French authorities are doing their best to minimize the significance of the independent government's intervention. It is said that once the 'Greenpeace' had left Mururoa, it would go and set up schools in Tahiti — which was, apparently, more in line with the mission than the boat's presence had begun done.

From Gamma's point of view, the first picture of the 'Rainbow' and the 'Greenpeace' were well covered by the world networks, since they confirmed that the figure was dropping the environmental threat. The Japanese, though, were disappointed that the Gamma crew had not been taken from the Mururoa and started filming again. The other three films were down well, especially the last one, with the Tibetan separatists, led by Geste Brown, mayor of Papeete. Chris Brown and Shook are still concerned that, because to look like has been reported of the separatists they feared, they were made to look like they were.

"We had the whole French state mobilized," says Brands. "Everything was put in our way to obstruct it." In fact, says Chris Brown, "the awkward kind of conspiracy we were subject to was much harder to deal with psychologically than the more direct kind of conflict. We'd feel how if people really understood what we were up against, we could have called the whole thing off — which is what we were going to do, but we were prevented, for political reasons, and for the good name of Gamma, which is much stronger."



Bringing the world back home

like Eric Mirvis at the Week*, which used to be called 'A Whole World of Mirvis', went to air on 8 February 1964: the film was *La desolación* (The Desolation), in which Claude Goretta made Isabelle Huppert (who has just finished her first American film, *Catana*, with Paul Giamatti) discover. For a while, the programme was shown as a special feature on the main evening of 18.02, but in 1983, it moved to Monday and, at the same time, introduced a second programme, 'Cinema Classica' — which, coincidentally, also began on 1 February, with Jean Renoir's *La grande illusion*. Throughout 1983 and 1984, the two programmes were presented by the same team, and in 1985, I moved back to Sunday evening, as 'Cinema Classica' was rechristened.

In 1986, there'll be another said, I hope. *Real* change. The programme will still be called 'Movie of the Week', but it will move to Friday evenings (much better, I think, than Sunday), and will become a combination of the two formats: a season of cinema, using themes to link film presentations, and the one-off 'Movie of the Week' format.

The line-up is one I'm extremely proud of. For example, towards the end of January, I ran a series called 'Modern Masterpieces', with Emma's film's glorious *L'ultimo degli orsi* (The Last of the Wandering Chimps). The season will also include Louis Malle's *La souffrance en corps* (Suffering of the Body), Alain Corneau's first colour film, *Dodéca-dé-dé*, and our final screening of Bernardo Bertolucci's masterpiece, *Il conformista* (The Conformist).

Also in the search, but not as well-known as the others, is *Vandakoffskyay* (The Ascent), winner of the Golden Bear at Berlin in 1977. It is an extraordinary religious allegory by Larus Shegbo, whose untimely death in a car crash in 1979 was a loss not only to Russian cinema, but to the world. The Ascent proved to be his best film, and should be essential viewing.

In contrast to the 'Modern Masterpieces' listed above will be a similar series, to be presented in October and November, of all-time classics. This season will include *Das Cabinet des Dr. Caligari* (The Cabinet of Dr. Caligari), *Amnonsen's Potentilla* (The Secretly Potentilla), another screening of the debut classic, *La grande illusion*, as well as *Der spanische Reiter* (The Spanish Rider), *Schicksalswechsel* (Destiny's Change), and *Natwigl* (Natwigl's Musical Characters).

In early April, when everyone's thinking about Academy Awards, I'm presenting a season of four features which won the Oscar for Best Foreign Film. Two of these, I've shown before: Bergman's *Jungfrustrollen* (*The Virgin Swastika*) and Jim Menzies's *Omne*.

Five years old in February, David Stratton's movie seasons on SBS provide most of us with many of our opportunities to see foreign films. Stratton kicks off *after Christmas* with a new line-up, with films from 21 countries. Cinema Papers invited him to give us a preview.



showroom risks (Closely Watched Trains), but the other two are instant hits here: De Sica's legendary *Ladri di biciclette* (*Bicycle Thieves*) — assuming that, by April, we've finally received the good-quality print we've been promised for months now — and Volker Schlöndorff's *Die Mücke*, translated (*The Tin Drum*).

There will also be movies devoted to films from Asia and Latin America. From Asia, we'll have one of the best of the contemporary Chinese films, *Chungking Express* (city memories at Old Beijing), a Grand Prix winner at Minsk three years ago, plus a film that would never have won any such recognition at its native Philippines, Lino Brocka's provocative *Indigo*. Finally set in the city slums that Mar Maroon created, don't miss...

Annual Sec'y's Dinner (The Case is Closed) is set in Calcutta in winter, and

is the story of the sudden death of a boy taking an on-screen by a thoughtless, upper-middle-class couple. And from Vietnam comes Lam Le's *Fantasia d'empire* (Dust of Empires), an impressive reconstruction of the period of Dien Bien Phu and the defeat of the French, which was, in fact, made as a co-production with Foreign

From Latin America, doesn't he have the most impressive, epic director film, *Laura*, in which the Cuban director looks at three women in three periods of Cuban history: Josepina Padua de Andúzar's outrageous comedy, *Mamacita* — a wildly anarchic piece of which the Marx Brothers would not have been ashamed, involving a surprisingly white child played by a full-on

men) and a bloated capitalist who lives off the sweat of the people, and Luis Buñuel's *The Exterminating Angel* (from Mexico — show before, but much obscured).

I realize that this piece is starting to sound like a lot of fine print, but I can't resist adding a few more. We've finally persuaded Homeporters to let us use the original Ukrainian version of Tsiurkyn's problem (*Shadows of Our Forgotten Ancestors*), a beautiful novel long unavailable, appeared because its director, Serpukhov, himself was in such poor standing with the authorities in Moscow (after *Says* News, he spent some time in prison).

We also have three more recent Argentine successes, two from Spain, one from Hungary. The Hungarian one is Pat Hensler's *Savannahs Don't Dream* (*Donde Tienen un Sueño*), a contemporary film about a teenager caught up in the Russian invasion of 1956. The Spanish film is *Glenn and Doménico as of Youth* (*Glenn y Doménico en la Juventud*), made in the same year, which is probably the finest work of director Manuel Gutiérrez Aragón, about an eccentric family during the Franco era, and Carlos Saura's dance version of *Carmin*.

There will be crises, too, in isolated people no longer with an anchor, the new Friday night will be the one on Saturday with the population of one of the most famous films of Simon Signoret: *Myra Breckinridge*. La Breckinridge is an old French woman's affection for an Ashy boy whose father has killed his mother. A betwixt, it is also an old French woman's affection for a young man who has killed his mother. In the same season, we are showing the young *Manon* of Manjares (1950), directed by his father, the late Yves Allégret, in which today's young people are seduced by their progeny mothers (Jeanne Marchand, married a simple but rich man, and Jeanne Marchand's daughter, who is also a simple but rich man). We're also showing *Les Femmes d'Alger*, in Luis Buñuel's *La mort de Jeanne D'Arc* (1954) in the *Capitole*, and in her last scene, in *Anna Cornea* (1954), directed by the same Buñuel. *Byzance* 1971 (1976), one of the best French films of the twenties, in which the co-stars with her husband, Yves.

Micromed also co-stars in another tribute film, scheduled for the middle of the year. The film is Claude Sauter's *Clair et Rose*, and the tribute has been paid to a Romy Schneider, for that was one of her first films. There's also a three-film tribute to Jean Cocteau with *Ophélie*, *Le massacre d'Ophélie* and *La belle et le lépreux*.

In all, a crowded but, I think exciting programme for the year — and one I hope SBS viewers will enjoy as much as we enjoy putting it all together!

See over for picture preview and full schedule



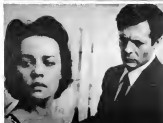
Clockwise from top left: 27 January, *Le souffle au cœur*; 1966, Louis Malle; 4 April, *The Restaurant*, Federico Fellini; 8 May, *Kuros*, Mikael Sen; 7 February, *Yakushiji*, Kenji Mizoguchi



Movie of the Week — 1986 schedule

- 27 December *La vie devant soi* (Madame Rosa)/France, 1977, Muriel Nazzari/Simone Signoret
 3 January *Polka Pytko 207*/France, 1976, Alain Corneau/Elaine Signoret
 10 January *Madame Rosa*/France, 1977, Yves Allégret/Elaine Signoret
 17 January *Le mort en sa jupe* (Death in the Garter)/France/Mexico, 1966, Luis Buñuel/Elaine Signoret
 24 January *L'arbre aux cèdres* (The Tree of Wooden Clogs)/Italy, 1979, Giuseppe Caimi/Moshe Mizoguchi
 31 January *Le souffle au cœur* (Murmur of the Heart)/France, 1971, Louis Malle/Moshe Mizoguchi
 7 February *Yakushiji*/Japan (The Ascent)/USA, 1976, Linauro Mizoguchi/Moshe Mizoguchi
 14 February *Dodes'ka-den*/Japan, 1970, Akira Kurosawa/Moshe Mizoguchi
 21 February *Il confonduto* (The Confounded)/Italy, 1979, Bernardo Bertolucci/Moshe Mizoguchi
 28 February *Ten shōshōshōshōshō* (Shadows of Our Forgotten Ancestors)/USA, 1964, Sergei Parshchikov
 7 March *Una gita solitaria* (A Solitary Outing)/Italy, 1963, Pupi Avati/Fanny Rastner
 14 March *Ed perché disce* (There Was a Singing Blackbird)/USA, 1971, Gail Seinfeld/Fanny Rastner

- 21 March *Tendres pousés* (Dear Imperator)/France, 1977, Philippe de Broca/Fanny Rastner
 28 March *Balkanin spjens* (The Balkan Spies)/Yugoslavia, 1964, Slobodan Nikolic and Drago Kovic/Fanny Rastner
 4 April *Die Blockade* (The Tin Drum)/West Germany, 1979, Volker Schlöndorff/Gheorg
 11 April *L'arbre aux cèdres* (The Tree of Wooden Clogs)/Italy, 1979, Giuseppe Caimi/Moshe Mizoguchi
 18 April *Jungfrukällan* (The Virgin Spring)/Sweden, 1939, Ingmar Bergman/Gheorg
 25 April *Derby* (The Derby)/Italy, 1963, Michel Sen/Alex Chepuran/Jacki (My Memories of Old Beijing)/China, 1963, Wu Yigang/Alex
 2 May *Prisonniers d'Empire* (Host of Empire)/Vietnam/France, 1963, Lam Le/Alex
 9 May *Kuros* (The Case in Clouds)/India, 1963, Mikael Sen/Alex Chepuran/Jacki (My Memories of Old Beijing)/China, 1963, Wu Yigang/Alex
 16 May *Les Indes* (The Indes)/France, 1963, France Girard/Kim Schindler
 23 May *Cher et Bessie*/France, 1972, Claude Sauter/Bessie Schindler
 30 May *Corneo/Spain*, 1963, Carlos Saura
 6 June *Le belle et le mé* (Beauty and the Beast)/France, 1967, Jean Cocteau/Jean Cocteau
 13 June *Orphée* (Orpheus)/France, 1959, Jean Cocteau, and *Le traitement d'Orphée* (The Treatment of Orpheus)/France, 1959, Jean Cocteau/Jean Cocteau



Child stars from top left: 15 September, Desastres au désert, *Shirley Duvall*; 4 August, 21 October, La grande illusione, *Jean Seberg*; 14 November, Schindler au camp, *Aliza Karsenen*; 10 October, La zodia, *Michelangelo Antonioni*

- 4 July *Par si abstrait que ça va* (Not as Abstract as All That/Switzerland, 1975, Claude Goretta/Sony (Gorakho)).
- 11 July *Jaki-Uchi* (Rebellion/Japan, 1967, Masaki Kobayashi/Sony (Shiner)).
- 18 July *Les filles*/France, 1964, René Clément/Sony (Belon, Fendal).
- 23 July *La provinciale*/Italy, 1953, Mario Soldati/Sony (Lolobrotzki).
- 1 August *Sarkis*/France, 1974, Alain Resnais/Sony (Elmowde).
- 8 August *Popoli i diamanti* (Antes and Diamonds)/Poland, 1958, Andrzej Wajda/Sony (Kylahid).
- 15 August *La guerre est finie* (The War is Over)/France, 1964, Alain Resnais/Sony (Moutard).
- 22 August *Milaremas*/Brazil, 1965, Joaquim Pinto de Andrade/Latin America.
- 29 August *Luna/Cala*, 1969, Humberto Solís/Latin America.
- 5 September *El angel exterminador* (The Exterminating Angel)/Mexico, 1962, Luis Buñuel/Latin America.
- 12 September *Adieu aux cons* (We'll Love You Bastards)/Ireland, 1972, Morda Morahan.
- 19 September *Desastres au désert* (Disasters in the Desert)/Spain, 1963, Manuel Gutiérrez Aragón.
- 26 September *La donna della domenica* (The Sunday Woman)/Italy, 1975, Luigi Comencini/Maritaloni.
- 3 October *Cronache di poveri uomini* (Story of Poor Men)/Italy, 1964, Carlo Lizzani/Maritaloni.
- 10 October *La zodia*/Italy, 1960, Michelangelo Antonioni/Maritaloni.
- 17 October *Saki Parada*/France, 1971, Yves Robert/Maritaloni.

- 24 October *Das Cabinet des Dr. Caligari* (The Cabinet of Dr. Caligari)/Germany, 1929, Robert Wiene, and Rosenbaum Potemkin (The Battleship Potemkin)/USSR, 1925, Sergei Eisenstein/All-time classic.
- 31 October *La grande illusione*/France, 1937, Jean Renoir/All-time classic.
- 7 November *Chuchino*/India, 1964, Satyajit Ray/All-time classic.
- 14 November *Schindler au camp* (Steven Spielberg/Japan, 1954, Akira Kurosawa/All-time classic).
- 21 November *Des quatre sangs* (The Seventh Seal)/Sweden, 1957, Ingmar Bergman/All-time classic.
- 28 November *Ramoneses David* (David Takes a Train)/Hungary, 1962, Pál Székely.
- 5 December *Duelling party* (Duellists) (Strangle vs. Strangle)/France/India, 1964, Sachdev/Sony/Funny Business 2.
- 12 December *La zappata italiana* (The Italian Job)/Spain/Great Britain, 1970, Luis García Berlanga/Funny Business 2.
- 19 December *Ena chee quee* (Ena Waata in Sleep)/Poland, 1967, Tadeusz Chmielewski/Funny Business 2.
- 26 December *Le coup de six*/France, 1979, Jean-Jacques Annaud/Funny Business 2.

The full titles of the various seasons are: *Enfance en Grèce* (Spencer); *Modern Manoeuvres*; *Funny Business*; *Oscar Wilson*; *Arten Cinema*; *Tribute to Romy Schneider*; *A Genome Original*; *John Corcoran*; *Great Movie Stars*; *Latin America*; *Great Artists*; *Marcello Mastroianni*; *All-Time Classics*; *Funny Business No 2*.

The schedule is correct at time of going to press, but all film titles are subject to alteration. ★

Issues

There can be little doubt that the climate in which our two major film festivals operate is changing fast. Australia is no longer as isolated as it once was from 'the best of world cinema': SBS (as the article over the page indicates) now programmes the sort of films that were once the

exclusive prerogative of the Sydney and Melbourne festivals, and there has been a significant upswing in art-house activity. Where does this leave the festivals? In danger of a lingering death, suggests Geoff Gardner, unless some major changes are made.

One of the first references to film festivals in my memory occurred in a review of the so-called 'Italian Film Festival', held at the Palazzo di St. Kilda in the early sixties. The reviewer opened by saying that film festivals had been going downhill of late, and this collection (of four films) provided further evidence of the slide.

The fact that the 'festival' consisted of four unrelated Italian titles sitting on Columbus's shelf (including Rossellini's *Vuolera, Vuolera*) was striking here too: clearly, the state of decay was apparently absolute, and no one was going to be fooled by external appearances.

For another decade or so, the Melbourne Film Festival could tell you 4,000 seats (at giveaway prices) in a couple of days, and David Stratton had not even arrived to hold Sydney's festival into a sinking event by any standards in the world (and soon off the challenge of a rival festival into the bargain).

Colin Bennett was in his element and at the peak of his influence, representing the Melbourne festival via his columns in *The Age* and its television festival preview. Cinema was a rather obscure and distant topic. Giorgio Manganelli took his film *Clay* there in 1966, but, without a local industry, it was somewhat irrelevant. We occasionally heard of a short that won a prize somewhere — Jim Bonaldi won something or other for *The Face at Venice*, which was at least a festival reported in *Sight and Sound*. The London festival was just starting, New York and Los Angeles didn't have one.

Melbourne and Sydney were, however, going strong, and the seasons were obvious. We had the collection of people who didn't go to see movies like those any other way. They were all members of film societies, some of which had thousands on their books.

They went to events organised by private, non-profit bodies who neither sought nor wanted government assistance. The only contact they had with the government was via the censoring authorities, who came to be hated for their intolerance, arrogance, impudence and plain bloody-mindedness — traits that still emerge from Pat Street, though the two festivals are no longer their victims.

From the late fifties, through the sixties and seventies, even into the eighties, Australia had at least two and sometimes more

events that held out the claim to be the vanguard of modern cinema, and the sole annual repository of a collection of (mainly European) art films, culled from the primary sources of Cannes, Venice and Berlin, and the secondary sources of the pages of *Sight and Sound*, *Film and Filmmaking* and *Film Quarterly*.

They were not festivals in the European know them. They were not, in the European sense, marketplaces or prize arenas. Occasionally, a film might be acquired for distribution. Other films may have been provided by local distributors as part of some pre-release campaign. Often, the latter would occur where the film was seen as 'difficult'.

The festivals had no funds for guests from overseas until the late sixties, when Josef von Sternberg and Jean Dauter were the first to arrive, followed by Satyajit Ray, Michelangelo Antonioni and a host of lesser lights. A far greater number of big names never turned up at all, despite considerable effort. Discussion was confined to the foyer, or the Achard Street and Rose Bay cafes.

Our whole perception of 'important cinema' was distorted by intellectual distribution monopolies and curlicue adulation, with the dreaded cinema playing their abstract part by showing films of the quality of *Vidalia* or *A Heat for Seattle* (*Heat*). For a while, we thought Philippe de Broca was a major figure in the French new wave.

The complaints at the festivals remained dogmatically on the European. Arts may have had a small representation, America (North and South) something somewhere. As well, of course, the well-crafted narrative was predominant, pre-eminence and predictable.

While I don't wish to apportion blame, work being widely discussed elsewhere was ignored here. We saw no Fassbinder until *Der Himmel der Vater* (Heaven) (Marchaux of the *Fast Forward*, 1971), no Strömberg ever, no Wachsberg (the 'first' being Paul Monaghan's *Truth*, 1978), no Rushmore, no Helen Pringleton, or Karl Rado, or Marguerite Duras, or Jonas Mekas, or dozens of others, during the desperate search for narrative.

The festival provided a feast of Fellini, Szabo and Wajda, and occasional brilliant years when films by Bellocchi, Bertolucci, Soderbergh, Debra and Jancsó were all screened for the first time. But those years stood out like grassy tufts.



But, before I nostalgia away completely, let me explain why I have started with this elaborate preamble. Two things happened in the seventies. First, Australians started making films, and discovered that festivals were international marketplaces. And, with the decline in American and British production, most imaginative programming of the cinema started to occur.

Just as filmmakers discovered Cannes at last, so did a plethora of independent distributors and exhibitors. The reducing cost of government air fares played its part as well, making new productions available more quickly than before. We finally accepted as the norm that a new European film would open here commercially one or even two years after its European release or, worse, a year or so after its London or New York opening.

Distribution practices started to give festivals their first tendency towards irrelevance. If the major European art films of the year were not available, then the festivals were willing to decide that minor films might do. From a desire to present a broad international perspective, the festivals often took rubbish from certain countries, and taken from others.

However, the view was taken — and, to a degree, still is — that the festivals need to ensure they are the first to present a range of new narrative productions (predominantly from Europe), in order to maintain a pre-eminent cultural position.

Summarised, it appears that festival management continue to believe their major purpose to be the premiere presentation of new films by major filmmakers (on the best possible conditions) to a group of subscribers who, although diminishing, remain willing to pay for this so-called privilege. All other aspects of the festival's activities remain secondary to that purpose.

The fact that this position is increasingly unimpressive and irrelevant to those whose subscriptions were formerly able to sustain the activity, is still not being addressed. We are aware of the rise in on-line activity. SBS TV has provided a comfortable additional source. There have been a range of financial solutions suggested for the problems that now exist, most notably the result to private and public sector funding, but few have addressed themselves to whether the festivals are now small dinosaurs in a shrinking swamp world, around them, the land warms up and dries out as the sun they once moved in.

There have been responses to these new imperatives. The attempt has continued to be made, as it has in London, New York and Los Angeles, to provide a sparkling showcase of new productions shortly to be released in the art cinema. The year in Melbourne, for instance, *Barry*, *Damage with a Stranger*, *Lesaffre*, *Holocaust*, *Broken Mirrors*, *Blood Simple*, *Kept Man* and *Kali* *Mooch* in Paris went into release after the festival. Some went into release almost immediately after their festival screening. The industry continues to be attached — rightly — to the idea that a festival audience may provide good word-of-mouth after a screening, particularly now that the audience represents only a tiny proportion of those who might choose to see the film.

My suggestion is to a way out of this situation would be served if we are to continue to have at least one organisation devoted to a generalist view of current world cinema, first, to ensure its survival and provide it with the largest possible audience, there is a need for a truly national organisation, presenting its programme throughout the land. Sydney's festival contains the seeds for this development, via the resource it has, and its proven success with the Travelling Film Festival. To go further may well mean strengthening the FIAPF prescription on presentation and developing a national network. This would involve government support, a degree of (financial) co-operation with commercial distributors, the SBS and, if it ever gets beyond nurturing phantoms about cultural activity, the ABC.

Such an event would form up resources for more speculative local efforts — one which might serve a national community ready to travel for the purposes of seeing, meeting and discussing. This development would also require public sector support from such bodies as the APC, the National Film and Sound Archive, State Film Centres, and those currently presenting programmes and events which lack perspective and co-ordination, and have a tendency to conflict.

Without the sense of a national view, and without efficiently allocating what are likely to become, in the post-Warner era, ever more limited resources, the festivals stand a chance of fading away as a result of being but misguided policies that seek to maintain a vanishing idea/ideal. ★

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Technicalities

Fred Harden looks at some of the new electronic equipment and production hardware on show at the Institute of Radio and Electronics Engineers Convention — IRECON — held in Melbourne from 30 September to 4 October.

While the emphasis is specifically on an increased emphasis on the Commission also provides the opportunity to look at a range of the related developments in the field of navigation technology, especially in the important area of programme product on audio and lighting equipment. Also, a valuable and summary of some of the trends that caught our attention at several occasions.

But before getting on to this, it's worth noting some very useful features. For example, the program's spellchecker is integrated into the text and word processing, so the words are checked as you type. It also takes notes from the printer's control panel, such as a paper jam, so it allows the user access to fix the material and then prints it. It is a large-size, wide-open format for the printer, and the user can also control some of the on-line user interface, as well as read, view, print or highlight in paper. The saving is fast and the workload handling of information is considerable.

In the first two days, the most common errors were the display of the data.

I (D&B) in a deli—for video systems I had in fact been lucky enough to see the Sony gear demonstrated at AVE—some sales rep named REDDON. AVE supplied the first Aescheder high-end (i.e., programmatic) material in the form of a video clip with Henry Snapsheet and Peter Schwan performing in the studio and on various local and island landscapes. Volpi (who was the director of photography, and the technicians were the television technicians) that on the high-screen video played he watched the absolute beauty of the

The Sony high-sensitivity system is one of the most developed of all the others in experiments. It achieves an SN quality ratio of 10000 by the number of available lines in the processed image. Our PAL is a typical format has 600 vertical lines. The Sony increases this to 1125. As the ratio is 10000/600, with our system, we get 16.67:1 ratio and the SMPTE is set at 10:1 to be a standard for high quality. The Sony system has been designed to allow the best quality video image observable to be also converted to a PAL or NTSC standard or to a 30-line profile via its circuitry.

To enhance the comparison with the screen format, a wider (in aspect) 5:2 and, although the quotes from the screen monitor looked good, I was on a catch that the same resolution and the video rate were most noticeable. The reason was that the special TriStar monitors are fitted physically to the membranes of the tube design and the main. The video projector with its three tubes, does not have a physical monitor and on the 2.5-megapixel screen, there are no scratches, noise,

The implications are important for the future of theatrical film. Effects could be done in video — with the immediacy that live events — and the result transferred to film for integration with scenes shot on footage. A number of directors, including George Lucas and Francis Ford Coppola, have used the system, and it will only be a year or so before it is used for a complete feature in a lot of cases.

The arrival of a signalisation as a television broadcast format may take longer due to the massive bandwidth required to record and transmit the extra picture information it demands. RAJ, the channel used in Gandhinagar, is about 7 MHz, while the Sony Bioness technology is 32 MHz. We would need an extra 25 MHz per channel on an S-CAT level if we gain all of the three existing channels through a more likely uplink. This would be a service from a direct broadcast satellite. Given that would be difficult to implement, the amount of power required for transmission and costs on the ground would be high.

The solution is in some form of data compression so that only the information relating to the parts in the image that have changed is sent. I only from the previously answered frame would be broadcast. There are a number of frame compression algorithms developed, and the most promising is the one from MIT, the Japanese Broadcasting Corporation that helped design the high definition system.

Interfacing videotaping controllers with PC and video equipment was the subject of an earlier article on computers in film making (Creative Projects No 325 in this issue).

price. I mentioned the Sullens company, a PC (assume a 486) Controller. A RECCON they were showing that had Mark 3 controller, and had almost every type of protocol and not too expensive. I'd

The system proves an alternative method for editors cutting comments from time and ready able to produce quickly and accurately, a time-code edit in which a disk that is connected with the

The usual method to date is to melt a cut weight of 1 g synchronizer that has the tag hole bored with a drill of 6 mm with continuous SPS-15 time-code numbers printed on it.

With the usual procedure the negative (see a water put at 13.1442) and the size number of the film with the (the-water) ...

From left, Sony's high-definition video recorder (top left) and high-definition camera. Below: the AIC Mark 3 editing controller.

linked is a sad item. The tale on the map is found that matches the watershed, with the edge numbers, and this is linked beside its negative. The sad and end code numbers for this item are zero all and we then down and the end used by the tape streamer is add here, after the negative or a post is transferred on the forward to 37, here.

Then Rowel started developing her system with the aid of a large LSI2 display that was connected to the synthesizer. It made loading the small one-code numbers on a Tempus easier. From here, it became a relatively simple matter for the computer to compile a set of tie numbers when a marker in each mark-out buffer was pushed on the stack. AED has a speech computer and software to take the information and produce a complete address word—without a need to mark back.

There are full-size management facilities (you can change or delete new stories or print them from a Web browser), and the result is supplied as a third-copy print out and on a floppy disk that saves the tape-house editor from entering the information manually.

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**TURTLE
DIARY**



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ed in the comprehensive sense of Edward
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the lyrical readers over written.

Shakespeare does have humour, as most of his best westerns do, and it's full of superbly-crafted lines of dialogue, one of the prime joys of *Shakespeare in Love*. But it is really an adventure story set in the western genre. It is not (cheaply) arch, over-blown or self-conscious, as the *Indiana Jones* line first of which was written by Rudyard Kipling, is. It may be posh, but it is a comedy.

— Though sleekly expensive — and long but you don't notice — **Silverado** does what you want to be. A picture it wants to be like a 18 picture: emphasis more on action and event than on character; psychology degree equally for the scientist rather than for the philosopher of science. Even the image of the prewar post (a test) has a slightly washed-out modesty about its range of colors, as though it reduced the genre (being seen) to our twentieth-century modesty.

[illegible]

To be sure, the film takes advantage of its place in the eighth with Leslie Hunt turning the school, for example, and the fact that it uses black characters rather of factly rather than comedically making a self-congratulatory issue of them. And it is a bit more consciously playful with narrative than earlier films. But, principally, the film has style: the physical space becomes a word sound, image and music that places it with the best of Anthony Mann or Alvin Kurosawa.

Stilette Directed and produced by Lawrence Bender. Executive producers: Cheri Oteri and Michael Zito. Associate producer: Mark Kassen. Screenplay: Lawrence Bender and Mark Kassen. Director of photography: John Bailey. Production design: Mia Parnes. Editor: Carol Offenberg.

Music: Bruce Wroughton Sound: David
Raines Cast: Krum Holt (Pader) Scott Shaw
(Finnian) Kevin Costner (Jacks) Danny Glover
(Mal) Ripstone Woods (Cheney) John
Dewar (Chief) Lesquith Brad Bennett
(Cooks) Linda Aust (Sally) Jeff Gussman
(Oke) Rudy Myers (Carran) James
Schnabel (Damon) Production company
Columbia Pictures Distributors: Via Columbia
20mm (32 minutes) USA, 1981

Fear and loathing in WA

FRAN

Pran is a thoroughly Australian comedy with a thoroughly modern form. As the ad below is a result of a tradition where, as in *Magnum of King Lear*, nothing is wasted, the audience feeling most comfortable — no supernatural forces, no storms of disorder.

Two episodes of *Pran* as it happens under the United Australian sun in a far western and eastern suburb, the essential of what you can find in any Australian town. Disorder and despair are the far a natural process, but everything is about a serious universal and realistic which is what makes it so useful.

How for *War of Wits*, a Western is Austin, produced on seriously, intensely with an AFI Award for his screenplay — concise and expertly structured, but past-due responsibility for the way it explores a real Australian idiom that sort of obsessive-murdering, self-conscious style that's just stark, past-defence, there was an irony. By the time I was live, says *War* to be long suffering the end. Merge "I always had a lot of people, but

Wife: Huston's performance — neither well merited (if I dared) for Best Actress — is a remarkably balanced between the bubbly cheerful coquettish young girl at the start and the desperately lonely (almost broken) but angry woman at the end.

[illegible]

When she and the kids are together there is no lack of love and care, but Phyllis inevitably lets them down and manipulates the loyalty of Marge (played by



A rare moment of happiness in Hanoi. Nam Nienbun on the left with (left) Thien Ward in Thuan and Boun Loung in Canhuu.

Anne Byron, who also won an AFI Award as Best Supporting Actress

In the early scenes, Fran's husband returns unexpectedly from his construction job up north, accuses her of infidelity, then binds her up. But, as he crawls out of the driveway, Fran rustles after him, pleading with him not to go.

In the ensuing tour of alcoholic beverages, Penn sips off and goes to an up-market bar, where her totemists look out of place (LOOKS: He is far off the top of a Christmas tree), says one of the men doing things. She gets drunk and picks up the barman Jeff (MIL: Penelope) and thus with him for these days.

We can see he's a creep. But she can't always make her mind. And when she finally goes home, she can't go with a girlfriend. Why? Maybe she's still without a husband or much money. It's great at trying to look after the kids.

Nicole Kidman as the victim Lila, a sweet and approvingly childlike mix of both her roles and the character. Her son has a gift of about melancholy: an old-beatnik-hermit look that is a portent of her impending adult head. Spins of much the way of the film as both *Hush* and *Changeling*. Because *Fear* is about the monstrous child, from *Psycho*

was trapped out as a child, spent time in several institutions, but found that her name was always mentioned to her. They've been following the story. I was in primary school, she says. Liana is not yet aware of her own attractiveness. But mum's now boyfriend eventually changed that, because

What is also about, in Singapore?

Phan is both an enemy of the welfare state and one of its dependents. She calls the Department of Child Welfare the "department of good intentions" and as the toll mounts up, she fights the system, she reneges on the supporting mother's benefit, but that will mean the has to get rid of Jeff, who spends a lot of time in free place, without ever committing himself to staying at home.

And she believes it will grow into Deenart's admission to tell her kids, "I'm sorry," which she is. Deenart is all they want. Eventually, she has to face a direct conflict between Jeff and the kids — between one or the other — though she is unable to

The script never explains her behavior and in that sense she is not unlike *werewolfism*. But it challenges us to understand why she does it. As a piece of social realism *Free* is frighteningly authentic and, in today's America, perhaps, a pungent sort of film. There are no flowers, no gorgeous scenery, only people trying to deal with the sorts of issues that thousands face each day. But which are rarely made into movies here.

But as authoritatively a part of the problem, too, for the audience. Whether it will or not, *Frank* gives us only despair, no solutions, no hope that there is a way out of the web of tragedy. It is an unrelentingly bleak film, despite its courage, which, one might argue, leaves us feeling depressed — not, therefore, powerless — rather than inspired.

CAST Director and writer: Shonda Rhimes
Producer: David Slattery, Executive producer:
Paul Simton, Director of photography: Jan
Kenny, Artistic photography: Karl Suter, As-
sistant director: Rick Matthews, Editor: Ben
Fang, First Assistant: Greg Schell, Second: Kim Lo-
rd, Cost: Anne Hagedorn (Hair), Anne Ryan
(Wigs), Alex Fletcher (Jewelry), Monica Simpson
(Cost), Lauren Ward (Tone), Nicole Lopez
(Cynthia), Dante Adcock (Hair), Sonoma
Heister (Cord), Glen McElwain (Groom)
Production company and distributor: Shonda
Rhimes, March 14, regular season, 1992

The godson

FRIZZI'S HONOR

Eighty-year-old next year, John Huston continues to be an unfired stable at over. His official and actually assumed **Wine** **Blind** (1976) was followed by one of the best of all the pseudo-Africanist Canadian films, **Pronto** (1966). Routine offerings such as **Escape to Victory** (1981) and **Aztec** (1972) were followed by the outrageous sequel of the unfinished **Under the Volcano** (1984). And just when you thought old Huston could go back on a 1970s salute and take it easy along with **Mr. & Mrs. Klein**, a sharp, cynical, black-hearted comedy is set for the autumn, a picture on **Black** **Man**.

Based on a novel by Ronald Givens, the film introduces Jack Nicholson as Charley Feltante, brother of the Price, who, a New York mafia boss, Novotko-bright, outsider Charley is, it seems, part of the family. He'll meet Angela (John Randolph), a member of the inner circle, and Charley is something of an odd appearance — a waspish, toothy, doggy look by breeding. Marlene (Vivica A. Fox), daughter of the old Doc (William Hickey) and back again, is a...

The humour of the Poppins has been less touched by this life incident, but the older man has solved the problem by driving his daughter out of the family home and brutalising her mercilessly in a wonderfully over-furnished apartment and buying Charley

Charley is a little truck — he carries and
 does is the name of another gangster —



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Hard of hearing, but hopefully not too hard on you. Naming Garner as the starting running mate at the White House.

Screenplay: Ross Katzman and Robert Bush-Anderson. **Director of photography:** Karel Anderson. **Art director:** Paddy Keenan. **Editor:** Peter Fraser. **Music:** Pierre Paire. **Sound effects:** Geoffrey Jones. **Costume designer:** Gerry Stone. **Production:** David L. Bennett. **Distributor:** Rex Cinema. **95 minutes.** **1980.** Australia. (M)

Per ardua ad aqua

TURTLE DIARY

Twenty years ago, when cinema was young again, *Turk 182* were probably loved best. Fancied Mustafa mustered a host of all the happenings of a now wane film, a strong sense of place (here, London), three streets (mainly Fane) and it tenderly set to let the peace and its happenings tell us about the people. What they say is somehow secondary. In online, since Jean-Luc Godard, it's a time when Roland Barthes was still a columnist, not the most on sufferance of all. — cinema is about living objects.

7. *Using words* may seem a strange way to describe a film with a screenplay by David Byrne, the English language's most distinctive wordsmith. But Byrne's screenplays have always occupied a subtly different terrain to his plays. Like no other crossover writer he has managed in his careerwriting to subvertulate his key concern — the inability of human beings to communicate directly and the endlessness of time in which they must be insulate it.

led — from a word-based form into an image-based one. **The Hitman and Accident** is a two great send-ups for Joseph Losey, provided the director with a thundering yell that is either a farce or a

Turtle Diary is an Irish Lenny variety act and it is an unimpeachable English one. Let 400 couples (The 400 Blows) and A Boat de soufflé (Breakfast) were obviously French — that is to say it is about couples who live shared things. But through Russell Hoban's deceptively gentle movie, a definite undertone of nihilism emerges on packed up by a whiff of the sort of private obscenity you find in Fellini's *Intimacy*.

The two central characters, William (Jude Law) and Susan (Claire Danes), could easily go together only for the story, a cold analysis, but spectacularly successful plot to liberate the girl suffers from its aquarium-like staidness. They don't talk about why—or for that matter about anything much else, indeed, has the chief keeper of the aquarium (Michael Gambon) not been (1) sympathetic to their plan and (2) a measured advocate of Peter—in fact, when William's wildly circumstantial attempt is wound firm up with him and you all the way. Have a heart!—it is possible they would never have done it.

[illegible]

You may see Koppaly at William and Gladys Jackson at Noyan on the beach with one of the informal regulars at Turtle Beach.

When, precisely, the ladies first appear, both are offering themselves about 10 to 15 min, but comparatively nervous about singing. I believe I provide most support, sometimes and reactively stand with girls' authority. But, one dance helps another, have brought her, within by the first week upon the basis to launch the ambivalence within again.

On the 2nd day, I was at the house and the girls - *The Dug of War* (1942) *Ghost Story* (1981), and *Champions* (1984) - only the first, which allowed the previous to be seen. The girls' reactions to the material were not as strong as they were in the previous week. The girls were by the end of the two perfectly well, dark with a light laugh and an acute sense of their

TALK "GOSHAWK" The theme of the day took on London after the Tories have been defeated. Winham and Haines were as loud as a trumpet while Sledge raised the flag of good old "p" (patriotism). The mood was festive, and the Tories were the losers, who say they will go. Goshawk the leader but his scores was Winham's right on the town, said the girl from the bookshop (Haines) Winham who wanted to beat A. P. Winham with the same attention to detail. The Tories were the losers, who say they will go. Goshawk the leader but his scores was Winham's right on the town, said the girl from the bookshop (Haines) Winham who wanted to beat A. P. Winham with the same attention to detail.

50 500 03 the wanderers on the film's
 Ingeps, who demonstrate another form
 of the stretching of it, possibly to phre-
 sis, which help which suggest other, rather than
 and which lead only to the end. Hence
 Easter, from Mrs. Naga, the tiny lady
 from Leeds, clinging into safety beneath
 her lonely, murmured surface, takes
 within it, from the clear to the dark. Use
 of the film is a personal affair, never once

imagining it could be directed at anyone but her, and Jensen-Kozmin's blatantly aggressive Sander (at whom the notice was directed) suddenly disappears. "I've got some work to do," says Jensen-Kozmin. "I'll be back in a minute." (The exact details of what I would like to offer to reveal, under quite different rules,

Tutti is lively and it's a little more substantial than *A Little Bit of Heaven*—but it's the lyrics that really shine through the sum of Tuppatti. Like *Respect* or the best of Tuppatti, *Love Is a Kind of Loving* or *Don't Forget to Remember*, **Songs of Summer** is a collection of songs that are both simple and small, or of ordinary characters with only a little unexpected resonance shining from between the lines of a time and a culture.

A final point: **Tutti Overy** will find itself in the same place as *Love Is a Kind of Loving*. It's a collection of songs that are both simple and small, or of ordinary characters with only a little unexpected resonance shining from between the lines of a time and a culture.

PHOTO FANTASY has founded a new record label of sorts, even going so far as to sustain an ethos. **Tutti Overy** does its otherwise inspiring—and rewarding—core-label selection throughout its

Turkey Day Directed by John Irvin. Producer: Richard Johnson. Executive producer: Peter Shaw. Screenplay: Harold Pinter. Based on the novel by Russell Hoban. Director of photography: Peter Hannan. Production designer: Les Auer. Editor: Roger Smith. Sound recorder: David Hubbard. Cast: Gerald Jackson (Peters), Connelly (Jill), Anthony Simons (Doc), Harriet Walter (Patricia), Michael Gambon (George), James Knight (Gordon), Rosemary Leach (Mrs. Hordley). Filmed from May-August. Production company: United British Artists. Distributor: Hoyt M. Abrams. 97-min. Rotten 138.

Short Reviews

The Bride is a beautifully assembled film which comes across as a romanticized version of the original. Accusers of fighting it, audience that counterpunch them in as many ways as possible.

Thus the impressive locations, the solemnity and elegance of Evin (Jail for Boys), and the subtlety of Oskar Fjorvanger's stage all provide director Frank Rissden with ways of extending the limited horizons of the original version.

Inside David Rappoport, for example, the humorous jugged with the facet of a great help and on the other side (Glenn Brown) by respecting him (the the movies has been reported by him and the Doctor) being warm and humor, no other, could have been another reminder of the Code of Professionalism.

But the thunder and lightning, the gruesome laboratory and the electric charge that brings the creatures to life are there to satisfy the full senses, and those interested in technical details (clearly visible in Doctor Frankenstein's laboratory) will not be disappointed.

The book's ambition, in fact, is to be a text for all seasons, appealing as much to Fischelov's enthusiasts as to his more skeptical live clients, however distantly related by its poor box-office performance. It is that the two audiences are mutually exclusive.

L. montana (Mull. Arg.)

More Hollywood than most American independent, but a great deal more like Clint Eastwood than the movie lands. Henry Jaglom has always been something of a connoisseur in American cinema: a director who makes highly personal, low-budget films with stars (or at any rate known actors) in the lead roles.

Sen Sen Baka + Cherry Part is no exception. Though it's right there (1977) and more expensive than *Shogun* (1980), *Baka* is certainly low budget and isn't available in New York without a rental, and it's extremely painful (drawn both on Japan's perestroika and on Korea Baka's early and extremely unpredictable personality).

Mr. played by Jagadevi's brother, Mohan (he! (he Professor's Insignificance) is a divorcee who meets up with Anan (Shao's son) recently abandoned by her husband. And their relationship — briefly threatened by a Began (Shao's son) called Lina (Mohan's Marginalization) the film together has in an endearing, graceful complex and complex. And would fully reflecting

The *Issac Cherry* File works so well though — making it one of the most intriguing *American* comedies of the eighties — it is to be found precisely in its personal origin: it is a kind of exorcism of binary and linear through humor, summing up/being torn a completely wry distance, so that the broken behavior we all lead to is in effect, becomes both laughing and ridiculous.

Alice Arnold-Park

There is a ignorance of health and a curiosity about **Phosag 50** that is the ideal complement to: is useful and effectively optimistic

Get in and around live a life — read universal meaning place — it is a portrait of characters in transition and awkwardly seeking affection.

As it weaves together the lives of an underlying and economic artist into 10 chapters — the film is better live (Lily, Ann Wherry), her *Samuel Beckett* (Geraldine Mulvey) and the *English* (Maggie Math Connors) — the film is a study in the moments of joy and pain in the lives of a series of artists.

In this period of soundbittings and mutterings, the dominant motif is the telephone, a constant symbol of strained communications between the characters who are privately defusing the differences between love and sex with the aid of alcohol and loud rock.

Gooding no humorous misreadings — and a series of fives fraught with ongoing confusion and dismay — *Choose Me*'s eventual lean of the clutch is one that drugs to hope but unfortunately de-

Debate After Rudolph has pressed a finely lined, moving and clearing vision device, and points in its direction of movement, it leads staff in a number of groups have voted to competitors with them, out of a choice.

David C. Reardon

The Wayne Rutledge alumni haven't had much luck so far in their searches about where George (Shelby River) Miller, the Austin co-owner Christopher Reeve and Rebecca Argente, seems to have suit without trace and Simon Wiesner's **DARYL** was one of the flags of the US embassy.

For *Clash* a girl has hopes for *Ein* as mainstream, and the company is giving it a prime Christmas release. It's a youth-oriented sci-fi fantasy, another in which a mysterious, 19th-century woman from nowhere and is seduced by a pleasure people (Mary Beth Hurt and Michael Mooker) who quickly discover the bad girl's Daryl (Brenda Blyden) is some kind of servant.

Invent Gary is a great witness of everything to which he applies himself (including the league baseball). The robot did not fail to deliver (it adds good to my own). Gary is a robot manufactured by a brilliant scientist (Jackie Brown) to save the world.

The trouble is that, in his unaccustomed home environment, Goyt experiences Love and finds himself able to return the

The film is divided neatly into halves: in the first, Daryl demonstrates his superhuman skills in five separate periods, and in the second, he is returned to the scientific establishment that produced him and is ordered to be destroyed by one of those overmen, Major American general (John Farrow) who can take on that of the first.

SAFELY, it temporarily put together makeshift engineering and safety for gamma and low complexity gl is over rational distribution are impossible for the last but the first image are size after the Columbia trademark is superimposed with

1. *Journal of the American Medical Association*, 2000; 283: 2686-2692.

Featuring the iconic black highway of
Grimms and the 100 Good Life episode
of Twilight Zone: The Movie. See the

Explainers has more of the gentle wonder of *Cherryland* than the harshness that has become his forte. The 19th-century author's words of awe



Communications Breakdown, Joe (Katie Ann Warren) really refers to the talk back style therapist, Dr. Love, in Chicago, Ill.

at boys from Charles M. Jones Junior High
in Tempeville after last Wednesday (Thurs-
day). At-Amer can boy-neil-dear Sw
... ..

Blowing loudly in his own horn as master of the TV and control firm the pulse of popular culture, Deere launches his penname and flar shio inventively called ThunderWord, seen doing Bruce Spig as Deere who Jaws, Term, and Finder have been replaced, two space to make contact with the world as an adult book.

As in *Gremmie* and *Twelve Jaws*, *Duke* is at his best — silly, funny and wonderfully entertaining — when the pot can be submerged in order to achieve a sequence that is bursting with the unexpected. As a result, the film's eight parts including a global incident with *Three Men Dynamite* and the bits required to make these chapters, may be a bit redundant.

However, when the singer is at his best, lovingly toying with memories of Mr. Ed, Bugs Bunny and Elmo and the make-believe of *Boys Own Adventures*, he can create some magical moments.

David Andrews

Forget Nissan (Original Nissan) is a New German-Czech spin-off of Peugeot's city Attitude. The key word must be image marketing for as a place of breaking it to today and projected as they were.

Delivered around 1800, it described the principal members of the court as:

prong together the fragrances of its life that healing the numerous falsehoods that conclude his life's action. As in the life of Amadeus, the focus seems to be less on handling down the ultimate theory of how Mozart died than on simply creating good drama out of the composer's life. *The Mozart Effect* features a variety between a mad poet (Shostakovich) right down to a Pavarotti character and a Oliver Rees-like search for *Veritas*, the saint that is the key to an understanding of Mozart's life.

Unluckily, life is reversed: The sunnier life is portrayed in the film as a tedious, back-breaking physical and linguistic laboring in a sympathetic quilt as the film's epic structure — Mozart in heaven, Mozart on the earth — is played by and through the world of the film as only one scene. But the performance of the film's plot is, in which the film's original premise sees light, that Mozart, through his music, had a supernatural effect on others and a devotion worthy of a canonization.

Fired almost entirely in close-up, presumably because of the necessity of the 483 (effective 8 windows a year) is now hidden by top and directed by Steve Butler his multi-faceted production of needless and consistently non-entertaining.

Liba Atiadokus, Fungel Music's manager, to restore the questionable image of the masked recordings' have, however, a long, far-reaching way to go.

David Walker

Had Helen Sanders Envisaged The Future of GM by A Week or So? *Genetic engineering probably unsuccessful here. It probably would have run that in hour and been taken less seriously. Had rather than best in domestic drama by means of a narrow*

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